TOLEDO GLASS NATIONAL III

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Third in a series of
national exhibitions for
Designer-Craftsmen in Glass
Organized and first shown by
THE TOLEDO MUSEUM OF ART
October 18-November 15, 1970

a selection circulated for exhibition tour by
The Smithsonian Institution Traveling Exhibition Service
1970-1971

Abbreviations

ACC:	American Craftsmen's Council.
Alfred:	State University of New York College of Ceramics, Alfred, N. Y.
Austin:	*First Survey of Contemporary American Crafts,* University Art Museum, University of Texas, 1967.
Berkeley:	University of California, Berkeley.
Boston:	*Contemporary American Blown Glass,* Society of Arts & Crafts, Boston 1966.
Chico:	*Chico State College Glass Invitational*, Chico, California, 1969.
Craftsmen:	*Craftsmen USA '66,* Museum of Contemporary Crafts, New York 1966.
Dallas:	*Air, Light, Form: New American Glass*, Dallas Museum of Fine Arts 1967.
Excellence:	*The Excellence of the Object,* Museum of Contemporary Crafts, New York 1969.
Haystack:	Haystack Mountain School of Crafts, Deer Isle, Maine.
NCECA:	*National Glass Invitational*, California College of Arts and Crafts Galleries, Oakland 1970. Sponsored by National Council on Education for the Ceramic Arts.
Objects USA:	*Objects USA*, The Johnson Wax Collection, circulated by the Smithsonian Institution, 1969-70.
Penland:	Penland School of Crafts, Penland, North Carolina.
Scripps:	*Scripps College Invitational,* Scripps College, Claremont, California (Annual).
TGN:	*Toledo Glass National,* The Toledo Museum of Art, Toledo, Ohio (Biennial).
TMA:	The Toledo Museum of Art.
Toronto:	*Contemporary Offhand Blown Glass Exhibition*, Sheridan College, Port Credit, Ontario 1970.
Wichita:	*National Decorative Arts - Ceramics Exhibition,* Wichita Art Association, Wichita, Kansas (Annual).
Young Americans:	*Young Americans*, Museum of Contemporary Crafts, New York 1969 (sponsored by ACC).
•	Indicates award.

INTRODUCTION

In 1962 The Toledo Museum of Art established its first creative glass workshop in a small garage on the Museum grounds. The chances for reestablishing glass on a new basis as an art medium were unknown, but today, only eight years later, glass is taught as a creative medium in many universities and art schools throughout the country. This development would not have been possible without the enthusiasm of artists such as Harvey Littleton, Dominick Labino and others who participated in the Museum's pioneer programs, nor without the generous technical assistance of the Toledo-based glass industries. Many of those teaching today participated in the first Toledo workshop or the several succeeding seminars held subsequently at Toledo.

The first Toledo Glass National, a competitive exhibition held in 1966 demonstrated that glass as a medium for individual expression had potential for survival if further encouraged. Toledo, Madison, Wisconsin and Berkeley, California provided this encouragement in additional workshops. By the time of the second Glass National of 1968 it was obvious that the movement had matured. This second Glass National included the work of glass craftsmen from many parts of our country.

Today, as we embark on a new decade, the artists working in glass are reaching for new forms, combining glass with other materials, and developing new techniques independent of industrial technology. They are exploring new horizons as part of the mainstream of contemporary art.

Four years ago, it was easy for the Toledo Museum to keep in touch with most of the glass artists in the country. Now, it is virtually impossible. As the field of creative glass has expanded enormously, it seemed appropriate to make this third Toledo Glass National an invitational exhibition in order to recognize the achievement of some of those who have contributed most to the growth of the field and to present their work in greater depth. Practical requirements have limited the invitations to ten artists. The roster could have been twice as long if space and funds were unlimited.

Man's first use of glass is lost in the unwritten pages of prehistory, but ever since his life and times have been recorded, he has produced his best glass when the social and scientific climate has been most favorable.

Today, glass has become such a basic commodity that modern living would be unthinkable without it. Until recently, the sheer volume of commercial production has overwhelmed the creation of glass for the sake of its unique visual properties of clarity, color, and ductile form. But in the past few years, a fusion of creative and technological interests, together with a broadened base of concern for contemporary art has reversed this trend.

Glass as an art has now to a large degree developed beyond technically competent vessels, vases, or bowls to include glass as a sculptural medium. Glass as a material for sculpture has unique visual and ductile properties far different from the traditional substances of bronze and steel.

The early efforts of such artists in glass as Tiffany, Galle, and Marinot, the forebears of today's glass artists, are at last bearing fruit in the fertile soil of a culturally concerned, technologically oriented civilization.

We would like to thank all the participants in the exhibition for lending their precious and fragile works, for their help, advice and cooperation; and also to thank Charles F. Gunther and Rudolf M. Riefstahl of the Museum staff who have organized this exhibition. We are grateful to the Smithsonian Institution for making possible a wider audience for this exhibition through their Traveling Exhibition Service.

Otto Wittmann
Director
The Toledo Museum of Art

Andre G. Billeci

Background: State University of New York College of Ceramics B. F. A. 1960, M. F. A. 1961. Began working in glass in 1963 with retired glassblowers from Steuben Glassworks. Designed and built facilities for and responsible for development and teaching of art glass program at Alfred University. TMA Glass Workshop 1967. Present Position: State University of New York College of Ceramics.

Selected Exhibitions: (Group) TGN I 1966; *TGN II 1968; Scripps 1968; Excellence 1969-70; Objects USA 1969-70; Toronto 1970. (One Man) Lowe Art Center, Syracuse University 1968; New York State University at Buffalo 1968; Corning Museum of Glass 1969-70; New York State University at Potsdam 1970; Museum of Contemporary Crafts New York 1970.

Collections: TMA, Corning Museum of Glass; Addison Gallery of American Art, Andover, Massachusetts; National Gallery, Prague, Czechoslovakia.

Works: 1. *Selenium orange Form. 4½, x 9, x 7 inches. Offhand formed sculpture of selenium doped glass. Amethyst and air inclusions.* **2.** *Crystalline Glass Form. 3½, x 6½, x 10½ inches. Offhand formed sculpture of clear crystalline glass. Two large air and chrome green inclusions.* **3.** *Neodymium Dichroic Form. 4½, x 5½, x 11½ inches. Offhand formed sculpture of neodymium doped glass containing one large air inclusion and struck between gathers.* **4.** *Clear Glass Form 5, x 5½, x 11½ inches. Offhand formed sculpture of clear glass containing 2 large airtraps and inclusions of amber glass.* **5.** *Neodymium Dichroic Form. 4½, x 10, x 16 inches. Offhand formed sculpture of neodymium glass containing amethyst and air inclusions.* **6.** *Neodymium Dichroic Forms. 13, x 12, x 12 inches. Two offhand formed related pieces grouped on a light environment to form a single sculpture, both have amethyst and air inclusions.* **7.** *Praseodymium & Neodymium Dichroic Forms. 9, x 12, x 9 inches. Two offhand formed related pieces grouped on a cast epoxy base. Both forms have blue and air inclusions.* **8.** *Four Interlocking Struck Silver Forms. 33, x 16, x 14 inches. Four offhand formed pieces interlocked in pairs and grouped on a light environment. The struck silver glass exhibits surface iridescence; it exhibits color change from transmitted to reflected light.* **9.** *Cast Slab Sculpture. 48, x 18, x 7 inches. Composite of four cast pieces of nickel brown and struck silver glass.* **10.** *Cast Architectural Slab. 12, x 14, x 2 inches. Composite molten glass & cullet fused into a slab on light box with frosted glass and polyester baffle.*

Illustrated
No. 6

Dale Chihuly (with collaboration of Jamie Carpenter)

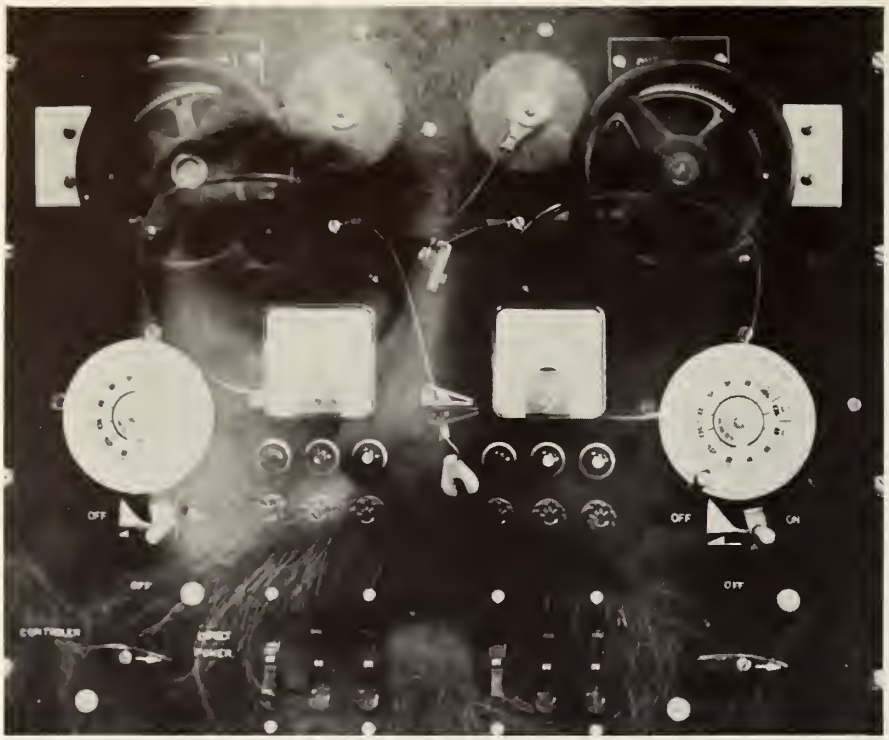
Background: (Chihuly) University of Washington B. A. 1965; University of Wisconsin M. S. 1967; Rhode Island School of Design M. F. A. 1968. Grants: Tiffany Foundation 1967-8; Fulbright 1968-9. Designer for John Graham Architects, Seattle 1965-6; Venini Glassworks, Venice, Italy 1968-9. Taught summers at Haystack and Berkeley. Toledo Museum of Art Glass Workshop 1967. Present Position: Rhode Island School of Design. (Carpenter) studied botanical illustration in Austria. Botanical expeditions to Peru, Colombia, Brazil, Madagascar, and Labrador. Illustration major, Rhode Island School of Design 1968. Chihuly and Carpenter have been working together developing botanical and zoological forms with the cooperation of Richmond Kent of Audio Applications and Bob Reed of Nepco Neon.

Selected Exhibitions: Omitted at the request of the artist.

Collections: Ithaca College, Ithaca, New York; University of Wisconsin.

Works: 1. *Orchis Pubescence. Two manganese forms with neon gas on 28 inch base.* **2.** *Monotropa Uniflora. Blue form with argon gas on 28 inch base.* **3.** *Physalia Deluxeus. Blue form with argon gas and transformer on 3 by 6 foot base.* **4.** *Medusae Superioris Livid Rubid. Nine ruby forms one with argon gas on 5 by 6 foot base.*

Illustrated
No. 2



C. Fritz Dreisbach

Background: Hiram College, B. A. 1962; University of Iowa, M. A. 1965; University of Wisconsin, M. F. A. 1967. Faculty TMA Glass Workshop 1968. Taught summers at Penland 1967-70; Art Institute of Chicago 1970. Participated in design and construction of TMA glassworking studio. Chairman, Publishing Committee, NCECA. Present Position: The Toledo Museum of Art.

Selected Exhibitions: (Group) *TGN I 1966; *TGN II 1968; Wichita 1966; Scripps 1967-68; Dallas 1967; Chico 1969; Young Americans 1969; Objects USA 1969-70; NCECA 1970. (One Man) Cranbrook Academy of Art, Bloomfield Hills, Michigan 1968; TMA 1969; Western Kentucky University, Bowling Green, Kentucky 1969.

Collections: TMA; Krannert Art Museum, University of Illinois, Champaign-Urbana.

Works: 1. *Pair of Façon de Venise with Witches Balls. 14 and 12⅝ inches high. Offhand and molded glass with yellow feather-festoon patterns.* **2.** *Footed Yellow Zigzag. 10¾ inches high. Offhand glass with festoon-feather pattern.* **3.** *Red Peace Heart on White Velvet Pillow. 8¾ inches maximum dimension of glass. Free-blown glass with cold-joined flower finial and fabric dangle.* **4.** *Hard Pillow Striped Piece—Amber. 5½ by 8⅞ by 5 inches. Free-blown glass on marble slab.* **5a-h.** *Witches Ball Series. 6½ to 12 inches high. Witches balls were used as covers for vessels from the 17th to 19th centuries. At some point they were also given the task of capturing evil spirits, protecting the vessel, home, or workshop.* **6.** *Hot Wheels—Straightaway Grandstand View. Blown, molded, and hot-tooled forms on commercial glass base 47 by 24 inches.*

Illustrated
Left to right, No. 1 (pair), No. 8h

Robert C. Fritz

Background: San Jose State College B. A., M. A., The Ohio State University Ph.D. Scholarships in painting and jewelry at California College of Arts and Crafts; in glass at University of Wisconsin. TMA Glass Workshop 1966. Studied with Erwin Eisch. Workshop leader American Craftsmens Council Southwest Regional Conference 1966, 1968. Present Position: San Jose State College.

Selected Exhibitions: (Group) *TGN I 1966; TGN II 1968; Boston 1966; Austin 1967; Dallas 1967; Scripps 1968; Objects USA 1969-70; Toronto 1970. (One Man) The Egg and the Eye, Los Angeles.

Collections: Oakland Art Museum; Fine Arts Gallery of San Diego; TMA; E. B. Crocker Art Gallery, Sacramento; Sheldon Memorial Art Gallery, Lincoln, Nebraska.

Works: 1. *Phoenix. 14 inches high. Fumed blue with clear (Lent by the Oakland Art Museum).* **2.** *Tiffany Romp #3. 11 inches high. Fumed clear.* **3.** *Vase Form. 17 inches high. Smoky fumed.* **4.** *Multiple Top Form. 14 inches high. Clear with carbon smoke.* **5.** *Vase Form. 7 inches high. Double neck—clear with smoky trail, slightly fumed.* **6.** *Weed Vase Form. 10 inches high. Fumed blue with clear.* **7.** *Weed Bowl. 6 inches high. Slightly amber, fumed.* **8.** *Windows II. 6 inches high. Clear with carbon smoking.* **9.** *Madonna's Grace. 7 inches high. Clear, slightly fumed.*

Illustrated
Left to right, No. 2, No. 3

Kent F. Ipsen

Background: University of Wisconsin, Milwaukee B. S.; University of Wisconsin, Madison M. S., M. F. A. Taught art in Wisconsin Public Schools. Taught ceramics and glass at Mankato State College, Minnesota. TMA Glass Workshop 1966. Present Position: Art Institute of Chicago.

Selected Exhibitions: (Group) Wisconsin Designer-Craftsmen *1964, 1966, *1968; TGN I 1966; *TGN II 1968; Scripps 1967; *Southern Tier Craft Show, Corning 1967; Chico 1969; Objects USA 1969-70; Toronto 1970. (One Man) Mankato State College, Minnesota; Kalamazoo Art Center; Art Institute of Chicago 1969.

Collections: La Crosse State University, Wisconsin; Kalamazoo Art Center; Western Michigan University; Bergstrom Art Center, Neenah, Wisconsin.

Works: 1. *Glass-steel Form. 74½ inches high. Pale blue glass joined to steel form suspended in steel frame.* **2.** *Blue Globe. 12 inches high. Blue form, blue applique, clear lip.* **3.** *Collapsed Vase. 12 inches high. Gray-green glass, collapsed wall.* **4.** *Vase on clear column. 12 inches high. Gray-green and clear glass.* **5.** *Red Vase. 14 inches high. Selenium ruby glass with red applique.* **6.** *Bottle. 13 inches high. Gray-yellow-green with thin white neon lip.* **7.** *Bottle. 24 inches high. Mold-blown clear with blue applique sandblasted.*

Illustrated
Left to right, No. 3, No. 6, No. 4

Dominick Labino

Background: Carnegie Institute of Technology; TMA School of Design. Former Vice-president for Research, Johns Manville Fiber Glass Inc. More than 50 patents in glass technology. Adviser and Faculty TMA Glass Workshops 1962-70. Design consultant TMA glassworking studio. Author, *Visual Art in Glass.* Honorary Curator of Glass, Toledo Museum of Art. Present Position: glass research consultant.

Selected Exhibitions: (Group) Scripps 1965-7; Wichita 1966; *TGN I 1966; *TGN II 1968; *Craftsmen 1966; Austin 1967; Dallas 1967; Objects USA 1969-70; Toronto 1970. (One Man) TMA 1965; Bowling Green State University, Ohio 1965, 1966, 1969; Bergstrom Art Center, Neenah, Wisconsin 1967; Phoenix Art Museum 1969; Corning Museum of Glass 1969; Columbus Gallery of Fine Arts 1970.

Collections: TMA; Corning Museum of Glass; Cleveland Museum of Art; Wichita Art Association; Bergstrom Art Center, Neenah, Wisconsin.

Works: 1. *Hanging Lamp. 6 panels 16½ by 6¼ inches. 6 framed panels executed in free-hand molten inlay. Pale cobalt glass with hot inlay design in silver schmeltz-glass.* **2.** *Cellular Structure. 17 by 12½ inches (4 panels; 17 by 18 inches (1 panel). 5 cast panels executed in free-hand molten inlay on illuminated base.* **3.** *Macro-molecules. 32 by 36 inches. Cast panel executed in free-hand molten inlay—copper, silver and cadmium glass.* **4.** *Underwater Rendezvous. 9 inches high; 6¾ inches width. Free-standing hot-glass sculpture—cadmium with interior silver-glass forms.* **5.** *Emergence III. 9 inches high. Free-standing hot-glass sculpture—cobalt blue with interior gold veilings and air forms.* **6.** *Chalice and Paten. 7 inches high; Paten 6 inches in diameter. Chalice with bowl in copper ruby, foot in silver glass; paten in copper ruby.* **7.** *Spherical Form. 4¼ inches high. Copper glass with paperweight technique in opaque white and chrome green enclosed.* **8.** *Reflections. 4¼ inches high. Transparent cadmium glass with opaque cadmium glass design in paperweight technique enclosed.* **9.** *Large Bowl. 7¾ inches high. Cobalt blue glass with multi-colored glass design in paperweight technique enclosed.* **10.** *On the Ocean Floor. 6 inches high. Cobalt and copper glass with opaque cadmium glass design in paperweight technique and moss and algae effect.*

Illustrated
Left to right, No. 10, No. 4

Marvin B. Lipofsky

Background: University of Illinois B. F. A. 1961; University of Wisconsin M. S., M. F. A. 1964. Taught at University of Wisconsin 1964; California College of Arts and Crafts, Oakland 1967; San Francisco Art Institute 1968. Taught summer at Haystack 1967. TMA Glass Workshop 1966. Extensive research and lecturing in Europe. Participated in Congress of International Commission on Glass, Vaxjo, Sweden 1970; 4th World Crafts Council, Dublin 1970. Present Position: University of California, Berkeley.

Selected Exhibitions: (Group) 1st World Congress of Craftsmen, Columbia University, New York 1964; Scripps 1965, 1968; TGN I 1966; *TGN II 1968; *Craftsmen 1966; Boston 1966; Austin 1967; Dallas 1967; Wichita 1968, 1970; Young Americans 1969; Chico 1969; Excellence 1969-70; Objects USA 1969-70; NCECA 1970; Attitudes, Brooklyn Museum 1970. (One Man) San Francisco Museum of Art 1967; Museum of Contemporary Crafts, New York 1969; Lee Nordness, New York 1969; California College of Arts and Crafts, Oakland 1970.

Collections: *Museum of Contemporary Crafts, New York; Milwaukee Art Center; Oakland Art Museum; San Francisco Art Museum; Museum of Contemporary Art, Skopje, Yugoslavia; TMA; National Musuem of Glass, Leerdam, Holland; Boymans Museum, Rotterdam.*

Work: *California Loop Series. Environment of variable size. Flocked blown glass form with "countersets" of silk screen plastic, canvas, and flat and inflatable vinyl.*

Harvey K. Littleton

Background: Brighton School of Art, England 1945; University of Michigan, B. D. 1947; Cranbrook Academy of Art, M. F. A. 1951. Grants: University of Wisconsin Research Committee 1954, 1957, 1962; TMA 1962; Tiffany Foundation 1970. Extensive glass research in Europe. Has worked with Erwin Eisch. Taught ceramics at Ann Arbor Potters' Guild, TMA, and University of Wisconsin. Faculty TMA Glass Workshops 1962, 1968, 1970. Present Position: University of Wisconsin, Madison.

Selected Exhibitions: (Group) 13th Triennale Exhibition of Architectural and Decorative Art, Milan, Italy 1964; Craftsmen 1966; Boston 1966; *TGN I 1966; Austin 1967; Dallas 1967; Virj Glas, Boymans Museum, Rotterdam 1969; Objects USA 1969-70. (One Man) Art Institute of Chicago 1963; Corning Museum of Glass 1964; Museum of Contemporary Crafts, New York 1965; Milwaukee Art Center 1966; Handwerkskammer, Cologne 1969; Handwerkskammer, Munich 1969; Lee Nordness, New York 1969.

Collections: Museum of Modern Art, New York; Kunstgewerbe Museum, Cologne; Victoria and Albert Museum, London; Smithsonian Institution, Washington; Addison Gallery of American Art, Andover, Massachusetts; Museum of Contemporary Crafts, New York; Corning Museum of Glass; TMA; Milwaukee Art Center.

Works: 1. *Blue Wind. 34¾ by 21½ by 10 inches. Crystal with copper stripes.* **2.** *Affinity. 26 by 29½ by 4 inches. Selenium Glass with aluminum.* **3.** *Column III. 52 inches high. Selenium glass with aluminum.* **4.** *Opportunity Trap. 13½ by 22¼ by 12 inches. Manganese copper glass.* **5.** *Triumph. 16 by 18½ by 4 inches. Crystal with copper and aluminum.* **6.** *Interaction. 10 by 14 by 10½ inches. Selenium, copper and plate glass.* **7.** *Homage to Dali. 11½ by 17½ by 5 inches. Selenium glass with aluminum and plate.* **8.** *Blue Eye. 12½ inches high. Hemispheres on cored column with brass base.* **9.** *Green Eye. 12½ inches high. Hemispheres on crystal column.*

Illustrated
No. 7

Richard Charles Marquis

Background: University of California B. A. 1967. Eisner Award in Design 1967. President's Undergraduate Fellowship for Creative Research (Berkeley) 1968. Fulbright Fellowship (Italy) 1969-70. Worked with Santillana at Venini Glass Factory and collaborated with Robert Naess. Present Position: University of Washington, Seattle.

Selected Exhibitions: (Group) TGN 1 1966; TGN II 1968; Scripps 1967-8; Austin 1967; Young Americans 1969; Objects USA 1969-70; Excellence 1969; NCECA 1969; Five Americans in Italy, Rome 1970; Toronto 1970. (One Man) Marquis Glass, Berkeley 1969; Marquis and Naess: Glass from the Zut Dust Factory, San Diego 1969.

Works: 1. *Little Red Riding Hood's Grandma's House Landscape Bottle with Trees and Chimney Smoke—Night Side and Day Side. 5½ inches high. opaque white, pea soup green, tree green, grey, blue, red, black, purple.* **2.** *Little Red Riding Hood's Grandma's House Landscape Snuff Bottle—Shady Side and Sunny Side. 4½ inches high. Cream of pea soup green, pea soup green, tree green, tree trunk orange, opaque white, black, red, yellow.* **3.** *American Acid Capsule in Bag. 3½ inches long. Red, white and blue.* **4a-c.** *Group of Mold-blown Organic Bottles. Each 3¼ inches high. Vaseline green and purple stripes; Red bubbly with handle; Blue and gold with vaseline handle.* **5a-c.** *Group of American Hexagonal Bottles. Each 3 inches high. Stars and Stripes—red, white and blue; Stars only (for Star in LA); Stars and Stripes—red, white, blue and yellow with star on bottom.* **6a-c.** *Group of Glass Cups. 3½, 4, 3¼ inches high. The Yellow and White Striped Trash Can Cup; Proto-American Iridized Striped Cup—red, white and blue; Every Sensitive Person's Favorite Colors Cup—pink, yellow and white.*

Illustrated
Left to right, No. 6c, b, a, No. 2, No. 3, No. 7c, a, b

Joel Philip Myers

Background: Parsons School of Design 1951-4; American Institute of Graphic Arts 1953-4; State University of New York College of Ceramics B. F. A.; M. F. A. 1960-3. Studied with Antonio Frasconi and Richard Kjaergaard. Designer for Donald Deskey Associates, New York 1954-7; Bjørn & Bernadotte, Copenhagen, 1958; Lippencott & Margulies, New York 1959-60; Frank Gianninota Associates, New York 1960. Director of Design Blenko Glass Company, Milton, West Virginia 1963-70. Taught summers at Alfred 1962; Haystack 1965; Penland 1967-70; Art Institute of Chicago 1969. Author "Joel Myers and Blenko Glass," *Craft Horizons,* March/April 1964. Panelist First World Congress of Craftsmen, New York 1964. Present Position: Illinois State University, Normal, Illinois.

Selected Exhibitions: (Group) Scripps 1965, 1968; TGN I 1966; *TGN II 1968; Craftsmen 1966; Wichita 1966; *1968, *1970; Boston 1966; *Form & Quality,* International Handicrafts and Trade Fair, Munich 1966; Austin 1967; Dallas 1967; Chico 1969; Excellence 1969; Objects USA 1969-70; NCECA 1970; Toronto 1970. (One Man) Bowling Green State University, Ohio 1966; Museum of Contemporary Crafts, New York 1967; Alfred 1968; Huntington Galleries, Huntington, West Virginia 1969; Lee Nordness, New York 1970.

Collections: Krannert Art Museum, University of Illinois, Champaign-Urbana; Mint Museum of Art, Charlotte, North Carolina; Museum of Contemporary Crafts, New York; West Virginia State Collection, Charleston; Wichita Art Association; TMA; Chicago Art Institute School; Huntington Galleries, Huntington, West Virginia.

Works: 1. *Dr. Zharchov's Red. 34 inches high. Multi-tiered construction of blown forms.* **2.** *The Mirror of Dr. Zharchov. 27 inches high. Multi-tiered construction of blown forms platinum lustered and mirrored. Chrome base.* **3.** *Blue Dr. Zharchov. 32¾ inches high. Multi-tiered construction of blown forms platinum lustered. Chrome base.* **4.** *Untitled Form. 13 inches high. Blown clear glass with multi-lustered painting.* **5.** *Dr. Zharchov's Gold and Red. 23¼ inches high. Multi-tiered construction of blown forms gold lustered.* **6.** *Untitled Form. 12 inches high. Blown ruby glass with platinum drawing, silver on surface-hot.* **7.** *Dr. Zharchov's Tenuously Touching. 23½ inches high. Multi-tiered construction of blown forms platinum lustered.* **8.** *Dr. Zharchov's Inverted. 20 inches high. Multi-tiered construction of blown forms platinum lustered and mirrored. Chrome base.* **9.** *White Things. 21, 33, 37, 53 inches high. White, opal, manufactured, mold blown constructed forms platinum lustered and multi-lustered painted.* **10.** *Huldre Mirror. Crystal forms platinum and color lustered on 3 by 5 foot chrome plate.*

Illustrated
Left to right, No. 4, No. 5, No. 7